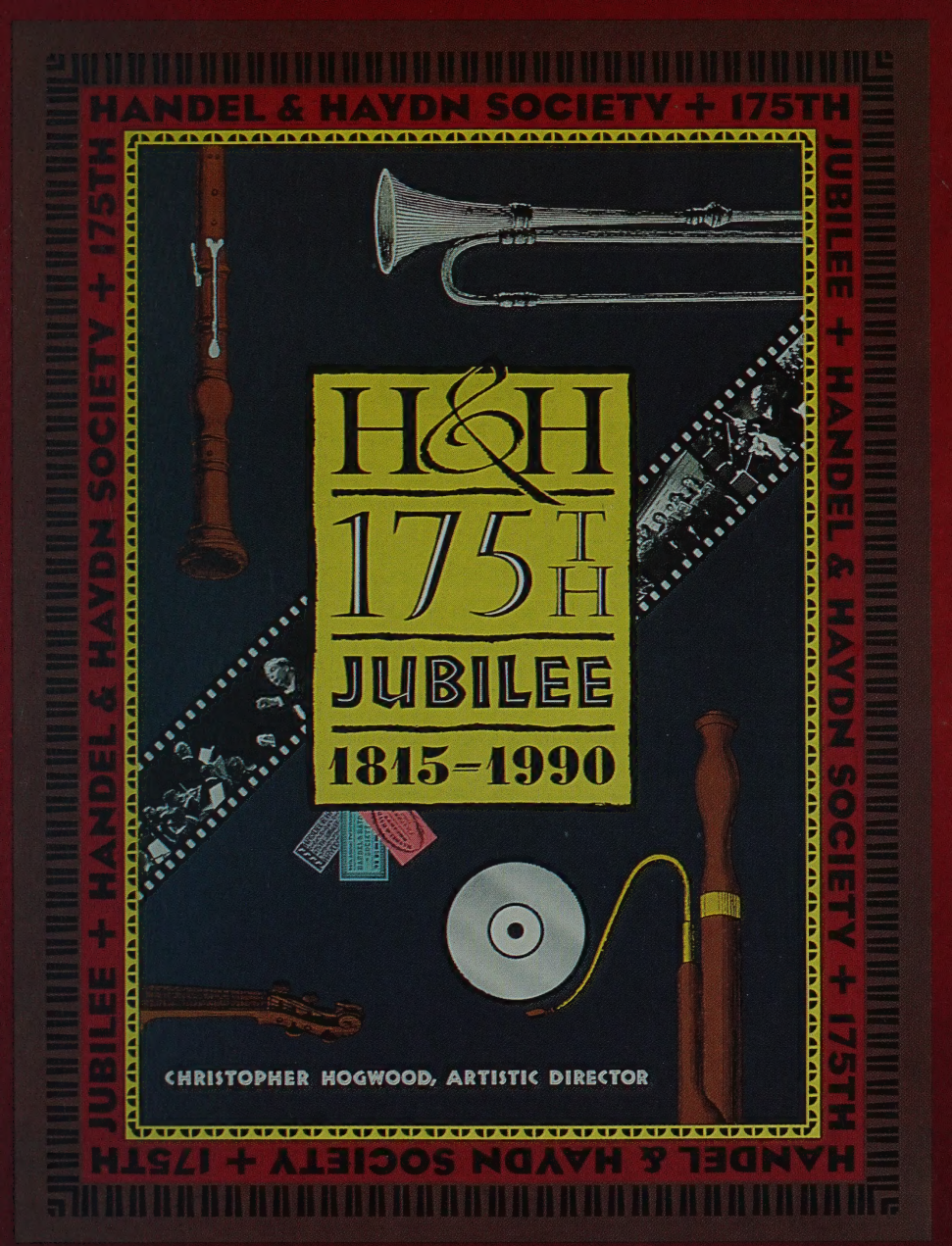

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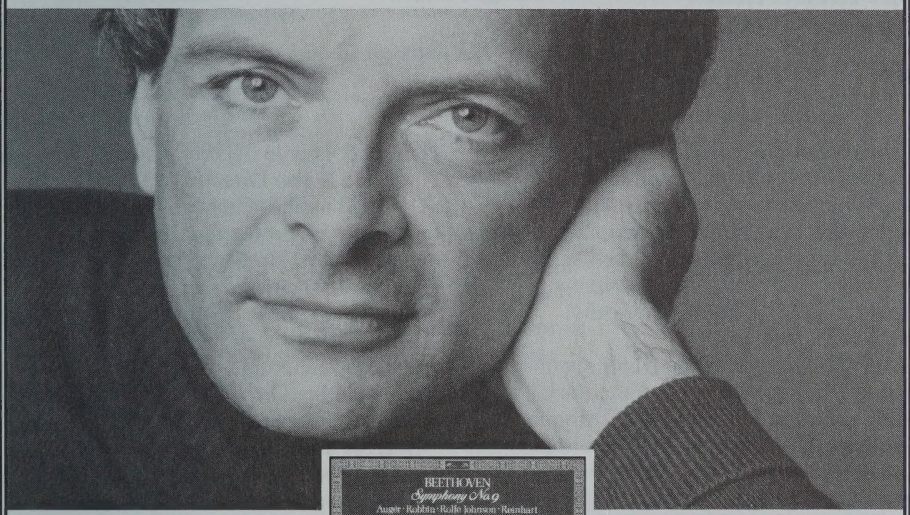

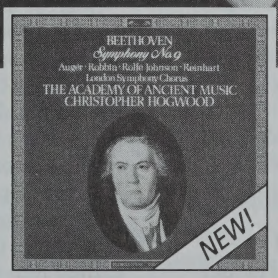

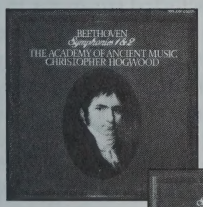

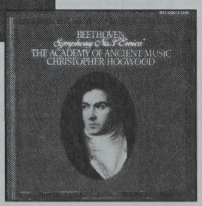

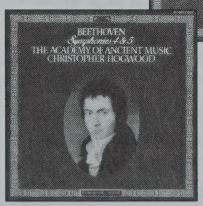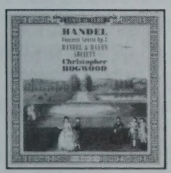

Debut recording with the Handel & Haydn Society.

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CHRISTOPHER HOGWOOD
Artistic Director

Christopher Hogwood is one of the world's most successful conductors today, possessing a keen musical instinct, tempered with sound scholarship. The British-born Hogwood heads the list of those whom *The New Yorker's* Andrew Porter terms "HIP" or "Historically Informed Performers."

In 1973 he founded The Academy of Ancient Music, the first contemporary british orchestra formed to play baroque and classical music on instruments appropriate to the period. The orchestra is now internationally acclaimed with a large number of best-selling recordings to its credit. This season, under Mr. Hogwood's direction, the ensemble toured in the United States and will record Haydn's *The Creation* for London Records/L'Oiseau-Lyre.

In 1986 Mr. Hogwood assumed the position of artistic director of the Handel & Haydn Society, and since then the organization has experienced unprecedented growth. While continuing to perform its six-concert series at Symphony Hall, H&H's present concert offerings include a chamber series, a summer series and a North Shore series. H&H now records on the London Records/L'Oiseau-Lyre label and is actively touring with performances scheduled this season in Worcester, Bridgewater and New York City.

In addition to his duties with The Academy of Ancient Music and the Handel & Haydn Society, Christopher Hogwood is also Director of Music for the St. Paul Chamber Orchestra, America's only full-time professional chamber orchestra. Mr. Hogwood is responsible for the artistic vision and direction of the orchestra as well as concert planning with other members of the SPCO's unique Artistic Commission. In February The St. Paul Chamber Orchestra will tour Europe under Mr. Hogwood's direction.

In great demand as a guest conductor, Mr. Hogwood works regularly with such American orchestras as the Chicago Symphony Orchestra and the Los Angeles Philharmonic. His European engagements have included triumphs in major music centers such as London, Paris, Lisbon, Copenhagen, and the Ansbach and Lucerne Festivals. Last season, his debut with the Berlin Philharmonic earned him resounding critical acclaim.

A prolific recording artist with more than 100 albums to his credit, he now has an exclusive contract with London Records/ L'Oiseau-Lyre. Mr. Hogwood's first recording with the Handel & Haydn Society for that label, Handel's Opus 3 Concerti Grossi, was released in the summer and has received critical acclaim in both Europe and the United States.

In addition to winning numerous awards for his recordings, Mr. Hogwood was created Commander of the British Empire (C.B.E.) in 1989 for services to the arts.

Christopher Hogwood *Artistic Director*

ONE HUNDRED AND SEVENTY-FIFTH SEASON, 1989-90

• • • • •

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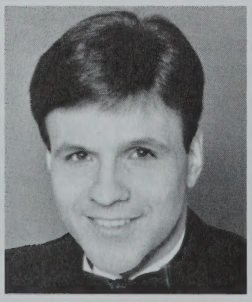

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Christopher Hogwood *Artistic Director*

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SYMPHONY HALL BOSTON

Thomas Dunn *Principal Guest Conductor*

.....

HANDEL *Messiah*

Part The First

INTERMISSION

Part The Second

INTERMISSION

Part The Third

Doralene Davis *soprano*
Marietta Simpson *mezzo soprano*
Frederick Urrey *tenor*
Thomas Jones *baritone*

The audience is politely requested not to stand during the *Hallelujah* chorus.

This concert is being recorded for broadcast on WBUR.FM Last year's performance of Handel's *Messiah* will be broadcast on WBUR on December 24 at 9 p.m.

Cover: The H&H Jubilee poster designed by Scott-Martin Kosofsky and Sue Ladr of Philidor Press. The poster is on sale at the H&H Boutique.

George Frideric Handel
Messiah, A Sacred Oratorio (1741)

Bytes of Messiah by Thomas Dunn

Performances of *Messiah* come in as many varieties as computers. *Messiahs*, with audience as chorus are stunningly plentiful. They do not resemble the 'Nth Annual' types, with chorus of hundreds, severely cut and interpreted in left-over Victorian. Both differ from the 'Church' types, truncated in accompaniment as well as in movements. Boston remains one of the few musical centers where a complete performance by professionals is taken seriously. Over the years audiences and performers alike have deepened their understanding and appreciation of the work. The presence on the stage of a splendid orchestra of period instruments attests to it.

Clichés in language are fun to sniff out. We chuckle at expressions like 'the bottom line', 'microcosms', 'parameters', 'scenarios' 'interfaces' and 'type-casting'. But the clichés of musical interpretation are more elusive. Do we dismiss a 'quick and dirty' interpretation, with its tempos faster than fast and its dynamics softer than soft? Do we laugh at the falsely 'Baroque' interpretation, which has been dressed up in fashionable clichés of half-understood musicology, those seasick and unnecessary swells sometimes taken to be 'authentic' sound?

The overwhelming success of *Messiah* has partly been attributed to Handel's use of a biblical text. Librettist Charles Jennens chose well. He combined into a libretto some of the best-known and best loved passages of the King James Bible to fashion a concept of 'messiah' to the world. The familiarity of the verses puts an especially heavy burden on the musical setting. Yet no one (except Jennens himself) has questioned Handel's success in marrying the words to what has become equally beloved music.

We can conclude from his polyglot existence that Handel must have had *Sprachgefühl* [untranslatable German, meaning approximately 'a feeling for language']. Although German was his native language, he was thoroughly trained in Latin, through his early studies in Law. He composed more than 200 works with Italian texts, carried on his personal correspondence in French, and lived in an English-speaking country for fifty years. Doubtless he had the benefit of an English coach, perhaps even Jennens himself. He may have been a victim (in 20th century hindsight, of course) of wrong advice. On a higher plane, he was able to discuss musical rhetoric with Johann Mattheson, his good friend and supporter, and the leading 18th century exponent.

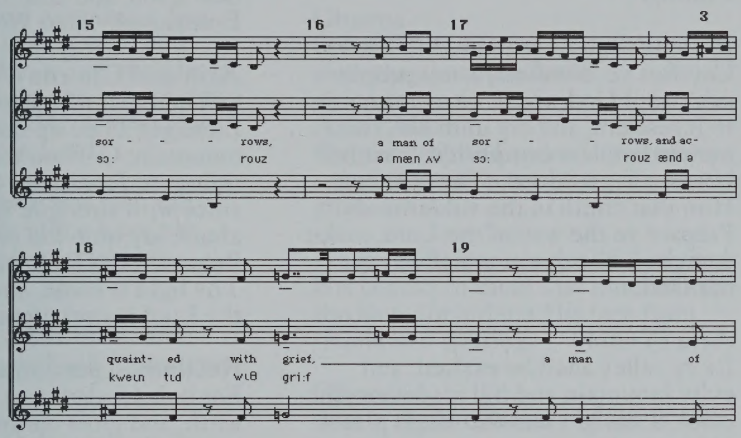
Handel preferred to include famous actors and actresses in his roster of *Messiah* soloists. Among his favorites was Mrs. Cibber, the leading tragedienne of her age, who played for years opposite the great Garrick. And, unlikely as it might seem, he also employed Kitty Clive, the celebrated comedienne. At that period in the history of the English stage, 'rhetoric' as a study was synonymous with the study of acting techniques. Many treatises were published, covering every aspect of performance, whether in the pulpit, in the law courts and on the stage. Posture, gesture, cadence and tone of voice—all were carefully considered.

Just as we have returned to performing Handel with period instruments, we can adopt an 18th century approach to musical analysis as the basis for interpretation. Not surprisingly this analysis is centered in rhetoric (more neglected in today's educational offerings than grammar or geography). Musical rhetoric has usually been thought of only as a description of the emotional content of a piece, which is called its *affect*. Other aspects of rhetorical study, including decoration, syllable and word stress, and the relationship of the text to the rhythmic elements of the musical measure are equally useful in our modern study.

Of particular importance is the *Quantitas Notarum intrinseca et extrinseca*, the rhythmic quantity which notes acquire through their position in a measure. Words set to 'good' notes bear the

principal stress. From the rhythmic hierarchy implicit in the Quantitas , it is possible to perceive the accentuation of the text in a way quite different from that fundamental to music composed after Beethoven.

'Decoloration' is an analytical technique, by which 18th century melodic lines are reduced to their 'principal' or 'good' notes, stripped of decorations. By such a reduction it becomes clear where tasteful decoration may or may not be added at the performer's discretion, and how the light and shade of stylish declamation can be realized.



Handel's teacher, Zachow, like his contemporaries, used copying the music of other composers as his principal means of teaching composition. This was a time-consuming process, but it enabled the copyist to observe and analyze carefully what he was copying, because he was slowed down by the physical labor of writing. We can profit from using the same method today, copying Handel's melodies out note by note, analyzing them through the same laborious process.

Fortunately we have the Personal Computer, and music copying is a task just made for it. The PC can produce a score almost of the quality of hand engraving. And even more astounding is its ability to transpose music at the stroke of a key. We used a PC to prepare these performances, typing into it each solo in *Messiah* (the jargon is keyboarding) printing out copies transposed down a half-step. The transposition makes it possible for the soloists to prepare their solos apart from the orchestra of period instruments, which play at a pitch of A=415, instead of the usual A=440.

Another benefit of the new technology is the possibility of including musical examples in program notes like these. Here are a few measures of the score of 'He was despised', as it was prepared for the alto soloist. The top staff contains ornamentation for the repeat of the first section; the original melody is on the second staff; both staves are marked with the stresses of the *Quantitates* .

The text is underlaid with a guide to Standard American pronunciation, notated in symbols of the International Phonetic Alphabet. The bottom staff shows the 'decoloration' of the melody—the 'good' notes, denuded of decoration.

Through thirty years of studying and performing *Messiah* we have found new meanings in this remarkable score over and over again. Here is a whole new way of approaching it. We find properties of music and language readily understood by Handel's audience, but largely hidden to us until now. We can communicate these properties in a relatively painless way to the soloists, chorus and orchestra through our new technology. The performers, in their turn, are enabled to manifest the ineluctably great relationship of music and text to the audience. Such preparation takes, (in addition to a PC) large amounts of time on the conductor's part, but, in the contemporary cliché, it is quite 'cost effective'.

MESSIAH

PART THE FIRST

Sinfony

Recitative, accompanied (Tenor)
Comfort ye, comfort ye, my people, saith your God; speak ye comfortably to Jerusalem, and cry unto her, that her warfare is accomplish'd, that her iniquity is pardoned. The voice of Him that crieth in the wilderness: Prepare ye the way of the Lord, make straight in the desert a highway for our God.

Aria (Tenor)
Ev'ry valley shall be exalted, and ev'ry mountain and hill made low, the crook'd straight and the rough places plain.

Chorus
And the glory of the Lord shall be revealed, and all flesh shall see it together; For the mouth of the Lord hath spoken it.

Recitative, accompanied (Bass)
Thus saith the Lord of hosts: Yet once a little while, and I will shake the heav'ns and the earth, the sea, and the dry land, and I will shake all nations; and the desire of all nations shall come. The Lord, whom ye seek, shall suddenly come to his temple; even the messenger of the covenant whom ye delight in, behold He shall come, saith the Lord of Hosts.

Aria (Alto)
But who may abide the day of His coming? And who shall stand when He appeareth? For He is like a refiner's fire.

Chorus
And He shall purify the sons of Levi, that they may offer unto the Lord an offering in righteousness.

Recitative (Alto)
Behold, a virgin shall conceive, and bear a son, and shall call His name Emmanuel, "God With Us".

Aria and Chorus (Alto)
O Thou that tellest good tidings to Zion, get Thee up into the high mountain; O Thou that tellest good tidings to Jerusalem, lift up Thy voice with strength: lift it up, be not afraid; say unto the cities of Judah: Behold your God! Arise, shine, for Thy light is come, and the glory of the Lord is risen upon Thee.

Recitative, accompanied (Bass)
For behold, darkness shall cover the earth, and gross darkness the people: but the Lord shall arise upon Thee, and His glory shall be seen upon Thee. And the Gentiles shall come to Thy light, and kings to the brightness of Thy rising.

Aria (Bass)
The people that walked in the darkness have seen a great light, and they that dwell in the land of the shadow of death, upon them hath the light shined.

Chorus
For unto us a child is born, unto us a son is given, and the government shall be upon His shoulder, and His name shall be called: Wonderful Counsellor, The Mighty God, The Everlasting Father, The Prince of Peace!

Pifa

Recitative (Soprano)
There were shepherds abiding in the field, keeping watch over their flock by night.

And lo, the angel of the Lord came upon them, and the glory of the Lord

shone round about them, and they were sore afraid.

And the angel said unto them, fear not, for behold, I bring you good tidings of great joy, which shall be to all people. For unto you is born this day, in the city of David, a Saviour, which is Christ the Lord.

And suddenly there was with the angel a multitude of the heav'nly host, praising God, and saying:

Chorus
Glory to God in the highest, and peace on earth, good will toward men.

Aria (Soprano)
Rejoice greatly, O daughter of Zion, shout, O daughter of Jerusalem, behold Thy King cometh unto Thee. He is the righteous Saviour and He shall speak peace unto the heathen.

Recitative (Soprano)
Then shall the eyes of the blind be open'd, and the ears of the deaf unstopped; then shall the lame man leap as an hart, and the tongue of the dumb shall sing.

Aria (Soprano)
He shall feed His flock like a shepherd: and He shall gather the lambs with His arm and carry them in His bosom, and gently lead those that are with young.

Come unto Him all ye that labor, are heavy laden, and He will give you rest. Take His yoke upon you, and learn of Him, for He is meek and lowly of heart, and ye shall find rest unto your souls.

Chorus
His yoke is easy, and His burden is light.

PART THE SECOND

Chorus
Behold the Lamb of God, that taketh away the sin of the world.

Aria (Alto)
He was despised and rejected of men, a man of sorrows, and acquainted with grief.

He gave His back to the smiters, and His cheeks to them that plucked off the hair; He hid not His face from shame and spitting.

Chorus
Surely He hath borne our griefs and carried our sorrows; He was wounded for our transgressions, He was bruised for our iniquities, the chastisement of our peace was upon Him.

Chorus
And with His stripes we are healed.

Chorus
All we like sheep, have gone astray, we have turned ev'ry one to His own way; and the Lord hath laid on Him the iniquity of us all.

Recitative, accompanied (Tenor)
All they that see Him laugh Him to scorn; they shoot out their lips, and shake their heads, saying:

Chorus
He trusted in God that He should deliver Him: let Him deliver Him, if He delight in Him.

Recitative, accompanied (Tenor)
Thy rebuke hath broken His heart, He is full of heaviness: He looked for some to have pity on Him, but there was no man, neither found He any to comfort Him.

Arioso (Tenor)
Behold, and see if there be any sorrow like unto His sorrow.

Recitative, accompanied (Tenor)
He was cut off out of the land of the living, for the transgression of thy people was He stricken.

Aria (Tenor)
But Thou didst not leave His soul in hell, nor didst Thou suffer Thy Holy One to see corruption.

Chorus
Lift up your heads, O ye gates, and be ye lift up, ye everlasting doors, and the King of glory shall come in! Who is this King of glory? The Lord strong and mighty, the Lord mighty in battle. Lift up your heads, O ye gates, and be ye lift up ye everlasting doors, and the King of glory shall come in! Who is this King of glory? The Lord of hosts:
He is the King of glory.

Recitative (Tenor)
Unto which of the angels said He at any time: Thou art my Son, this day I have begotten Thee?

Chorus
Let all the angels of God worship Him.

Aria (Bass)
Thou art gone up on high, Thou hast led captivity captive, and received gifts for men, yea, even for Thine enemies, that the Lord God might dwell among them.

Chorus
The Lord gave the word, great was the company of the preachers.

Aria (Soprano)
How beautiful are the feet of them that preach the gospel of peace, and bring glad tidings of good things.

Chorus
Their sound is gone out into all lands, and their words unto the ends of the world.

Aria (Bass)
Why do the nations so furiously rage together, and why do the people imagine a vain thing? The kings of the earth rise up, and the rulers take counsel together, against the Lord and His Anointed.

Chorus
Let us break their bonds asunder, and cast away their yokes from us.

Recitative (Tenor)
He that dwelleth in heaven shall laugh them to scorn, the Lord shall have them in derision.

Aria (Tenor)
Thou shalt break them with a rod of iron; Thou shalt dash them in pieces like a potter's vessel.

Chorus*
Hallelujah, for the Lord God Omnipotent reigneth. Thy Kingdom of this world is become the Kingdom of our Lord and of His Christ; and He shall reigh forever and ever. King of Kings, and Lord of Lords. Hallelujah.

***The audience is politely requested not to stand during the "Hallelujah" chorus.**

PART THE THIRD

Aria (Soprano)
I know that my Redeemer liveth, and that He shall stand at the latter day upon the earth, And tho' worms destroy this body, yet in my flesh shall I see God. For now is Christ risen from the dead, the first fruits of them that sleep.

Chorus
Since by man came death, by man came also the resurrection of the dead. For as in Adam all die, even so in Christ shall all be made alive.

Recitative, accompanied (Bass)
Behold, I tell you a mystery: we shall not all sleep, but we shall all be chang'd in a moment, in a twinkling of an eye, at the last trumpet.

Aria (Bass)
The trumpet shall sound, and the dead shall be rais'd incorruptible, and we shall be chang'd. For this corruptible must put on incorruption, and this mortal must put on immortality.

Recitative (Alto)
Then shall be brought to pass the saying that is written, Death is swallow'd up in victory.

Duet and Chorus (Alto, Tenor)
O Death, where is Thy sting? O Grave, where is Thy victory? The sting of death is sin, and the strength of sin is the law.

Chorus
But thanks be to God, who giveth us the victory, through our Lord Jesus Christ.

Aria (Alto)
If God be for us, who can be against us? Who shall lay anything to the charge of God's elect? It is God that justifieth, who is He that condemeth? It is Christ that died, yea rather, that is risen again, who is at the right hand of God, who makes intercession for us.

Chorus
Worthy is the Lamb that was slain, and hath redeemed us to God by His blood, to receive power, and riches, and wisdom, and strength, and honor, and glory, and blessing. Blessing and honor, glory and power be unto Him that sitteth upon the throne, and unto the Lamb, for ever and ever. Amen.

. . . . .

Why not stand?
by Christopher Hogwood

Part Two of *Messiah* is a masterpiece of construction, not least the gathering momentum and constant sense of surprise during the last fifteen minutes. From the bass outburst of "Why do the nations so furiously rage together?" through to the final declaration that God will break his enemies "like a potter's vessel: Hallelujah", the sequence of mood, and tempi is wonderfully sustained.

Nothing is more telling of Handel's dramatic mastery than the opening bars of the Hallelujah Chorus. It begins without demonstration — no trumpets, drums, or even voices; simply the sound of the string orchestra. When the chorus does enter, with demonstrations of how diversely the word "Hallelujah" can be accented, the trumpets and drums are still unheard. Handel is incorporating in this finale all the intimations of the gradual spread of gospel jubilation — from initial subdued wordlessness to full triumph.

Since there is no indication at the start of the chorus that anything unusual is about to happen, the ritual of hundreds of listeners suddenly gathering and rising to their feet manages to obliterate those first important orchestral bars, and there must be many first time listeners who never manage to hear the opening of the chorus and must consequently still be wondering what it is all about!

With the help of the H&H audiences, we can return Handel's masterpiece to being a living, surprising and "new-minted" experience. It simply means restraining your enthusiasm for a few moments more, letting Handel have his way, and then springing up *after* the final chord.

ORCHESTRA

• • • • •

VIOLIN I
Daniel Stepner, *concertmaster*
Jane Starkman
Clayton Hoener
Judith Eissenberg
Julie Leven
Judith Shapiro
Gerald Itzkoff
Dorothy Han

VIOLIN II
Linda Quan, *principal*
Kinloch Earle
Mark Beaulieu
Ann-Marie Chubet
James Johnston
Katharyn Shaw

VIOLA
David Miller, *principal*
Barbara Wright
Scott Woolweaver
Laura Jeppesen
Emily Bruell

CELLO
Karen Kaderavek, *principal*
Alice Robbins
Jan Pfeiffer
Reinmar Seidler

BASS
Michael Willens, *principal*
Thomas Coleman

OBOE
Stephen Hammer, *principal*
Marc Schachman
John Abberger
Jane Lewis

BASSOON
Dennis Godburn, *principal*
Andrew Schwartz
Judith Bedford

TRUMPET
December 2 and 3
John Thiessen, *principal*
Jesse Levine

December 8, 9 and 10
Crispian Steele-Perkins, *principal*
John Thiessen

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John Grimes

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John Finney

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James David Christie

CHORUS

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SOPRANO
Jeanine Bowman
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Dale Edwards
Rachel Hersey
Sandra LaBarge-Neumann
Margaret O'Keefe
Melinda Warren
Joanne Sudo Whitaker

ALTO
Luz Bermejo
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Elinor Kelley
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Sylvie Stewart
Mary Ann Valaitis
Ethelwyn Worden

TENOR
William Cutter
Mark Dapolito
Martin Kelly
Phillip Kidd
Paul Kirby
Henry Lussier
Christopher Marrion
Edward Whalen

BASS
Jonathan Barnhart
Peter Gibson
John Holyoke
Mark McSweeney
David Murray
Emery Stephens, Jr.
David Stoneman
Donald Wilkinson

THOMAS DUNN
Principal Guest Conductor

Thomas Dunn is one of those rare musicians who effectively changes the way people listen to music. His respected reputation as a conductor, organist, harpsichordist, educator, musicologist and editor is a result of his timeless and scholarly involvement with music for many years. Never willing to accept the predicable, Mr. Dunn's trademark has become unusual and imaginative programming mixed with meticulous musicianship. His personal artistic statement is evidenced in every musical endeavor, whether it is unleashing a pack of Beagles onstage at Carnegie Hall for Leopold Mozart's "Hunting" Symphony or presenting four different versions of Handel's *Messiah* during a four-day period.

From 1967-86 Thomas Dunn served as Artistic Director of the Handel & Haydn Society. During his tenure he transformed a conservative choral society into a musically advanced and fully professional organization. By putting scholarship to work, Mr. Dunn presented Baroque repertoire with choral and orchestral forces of historically appropriate size.

For nearly 20 years Thomas Dunn presented to Boston audiences imaginative programs including Handel's *Israel in Egypt*, Haydn's *Il Ritorno di Tobia*, Hindemith's *Apparebit Repentina Dies*, as well as important first hearings such as Mozart's edition of *Messiah*.

In addition to his work with the Handel & Haydn Society, Mr. Dunn has been Music Director of New York's Cantata Singers and was the founder of the Festival Orchestra and Chorus of New York. He has conducted in some of this nation's most prestigious concert halls including Boston's Symphony Hall, New York's Carnegie and Avery Fisher halls, and has recorded for the Decca, RCA Victor and Sine Qua Non labels.

A respected teacher, Mr. Dunn has served on the faculties of Boston University, Peabody Conservatory, the University of Pennsylvania, and Stanford University.

JEFFREY RINK
Assistant Conductor

Jeffrey Rink holds degrees in Music Theory and Conducting from the University of Maryland and subsequently studied conducting with Charles Bruck at the Pierre Monteux and Hartt Schools of Music.

In 1981 he was named as Associate Conductor of the Maryland Handel Festival and Music Director of the Masterworks Chorus and Orchestra Guild in Washington, D.C. which he led until 1986. In February 1986 he was appointed by Christopher Hogwood as Assistant Conductor of the Handel & Haydn Society which prompted his move to Boston. His concerts with H&H have received high praise from the *Boston Globe, New Yorker Magazine* and London's *Musical Times* and he has conducted the Society on several occasions in Symphony Hall.

Mr. Rink has recently appeared as a Guest Conductor with the Brockton Symphony Orchestra, the Pro Arte Chamber Orchestra, and the Orquestra Sinfonica de Monterrey in Mexico.

In addition to his work with H&H he currently serves as Music Director of the New England Philharmonic and the Longy Chamber and Young Performers Orchestras.

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Visit the H&H Boutique

Be sure and stop by the Handel & Haydn Society Boutique in the Front Hall and the First Balcony.

Staffed by volunteers, the boutique will have H&H T-shirts, sweatshirts, mugs, glassware and more. Proceeds benefit H&H.

The boutique will be open before the concert and during both intermissions.

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Dennis Alves, *Personnel/Production Manager*
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The Handel & Haydn Society is supported in part by generous grants from the National Endowment for the Arts, the Massachusetts Council on the Arts and Humanities and the Boston Arts Lottery Council.

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H&H Outreach
by Bobbi Mrachek

Boom...Boom...Boom. The thunder of the kettledrums rolls over the audience. Does it make any difference whether that splendid rumble occurs as a tone that we truly hear or as a tintinnabulation that we feel, a vibration in the breastbone? Which of us cares? Ask Christopher Hogwood about conducting while deaf children sit onstage beside the tympani and touch the music, palms pressed to the cool copper bowls. Let him describe their reaction.

Allow one of the H&H chorus members who participates in the Educational Program to speak of the interaction with eighth-graders for whom Symphony Hall might as well be on another planet. The kids jostle one another and observe the visitors dubiously; the opening song, an exercise in the elegance of Baroque harmony, does little to dispel their skepticism. Forty-five minutes later they can distinguish homophony from polyphony and are bombarding the quartet with questions.

An evening out on the town? Speak with Michael Cohen about the frustration with which he viewed the monotony shaping the lives of the elderly, disabled, and special needs individuals. Those for whom an evening out on the town might have been a decade ago, might have been never. He founded Artsreach, an organization providing access to cultural events for those who would otherwise be spending yet another evening in. H&H is delighted to be working with Artsreach.

Sitting in Symphony Hall, waiting to hear Handel's magnificent work for the first or fifteenth time, we glance around for familiar faces. Such a crowded social calendar at this time of year! It might be worth a thought for those who are unlikely to show up in this place an effort is made to draw them in. The Handel & Haydn Society is committed to the challenge of reaching those excluded by disadvantage or disability. We welcome your ideas and your support. Happy Holidays!

Bobbi Mrachek is on the board of governors of the Handel & Haydn Society.

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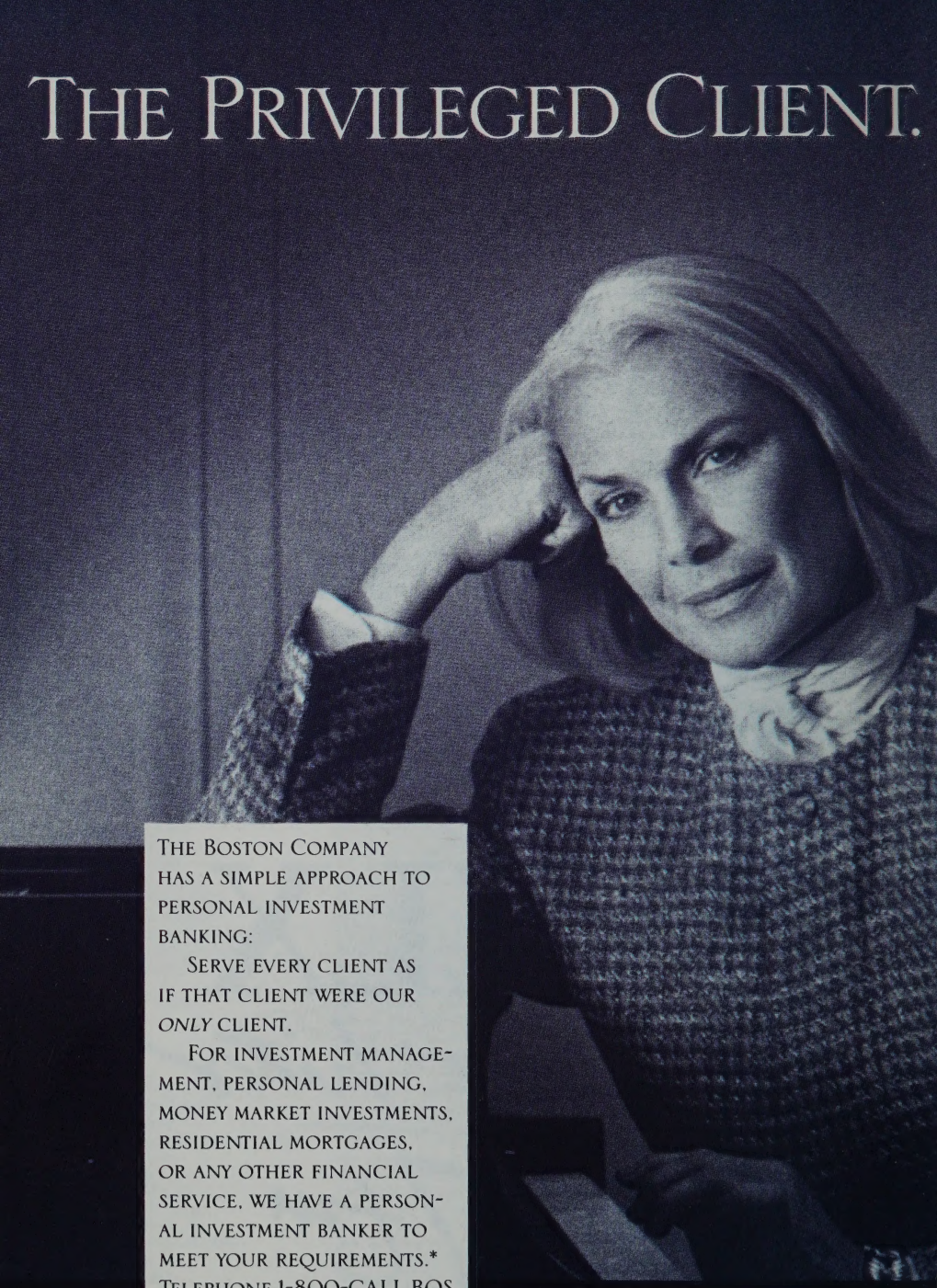

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